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MODERN LANGUAGE NOTES.

Baltimore, March, 1899.

STUDIES ABOUT THE YOUNGER TITUREL.*

THE era of the great M.H.G. epic poets, which began with Heinrich von Veldeke, was a glorious one, but of short duration. By 1250, none but mediocre talents were cultivating the field of German poetry. With little originality they composed new epic poems, obtaining their ideas from the works of the great masters, and copying the peculiarities of style they admired in them.

The most important epic production of this period, if we may judge from contemporary opinion and that of all the latter Middle Ages, is the long poem, usually called *The Younger Titurel*, composed by a certain Albrecht between the years 1250 and 1270. The celebrity of Albrecht's work is, in a great measure, due to the fact that almost the entire poem was issued as the work of Wolfram von Eschenbach. With this in view, Albrecht must have studied Wolfram's works and poetical style with devout care and accuracy, for, as far as it was possible to this quite inferior poet, he has truly reproduced all the singularities of Wolfram's style and manner, and nearly all the long drawn-out adventures, that fill the framework of the poem are based upon incidents and suggestions which Wolfram has casually inserted in his works.

We may go yet a step further: even the details in Albrecht's poem, which are not immediately connected with the progress of the action, but rather retard it, as, for instance, long descriptions and digressions, put in for the purpose of proving the author's indebted-

* List of Abbreviations.

T.=Titurel, that is, The Younger Titurel.

W. Tit.=Wolfram's Titurel.

P.=Parzival.

Wh.=Willehalm.

A.D.=the first print of the Titurel (de anno 1477) after the copy in the library of the University of Göttingen.

H.=Hahn's edition of the Titurel (to str. 5899a literal copy of the Heidelberg manuscript No. 383).

Strophes, wanting in H., but found in A.D., are marked by a, b, c, etc.: as for example, T. 331ra is a strophe wanting in H. after str. 331r, but appearing after the corresponding passage in A.D. (=A.D. 24, 249).

ness to Wolfram. This will appear clearly from an examination of the *descriptions of real objects*, which Albrecht has inserted in his poem.

One thing should be borne in mind however; namely, the freedom with which our poet appropriated the words of others. In this respect all M.H.G. epic poets show a striking similarity, for even Wolfram, the most individual and greatest of them all, has not disdained to use descriptions copied from Heinrich von Veldeke's *Eneit*. It would, indeed, be a very interesting and fruitful theme to collect and compare all the descriptions of armor, horses, dogs, tents, etc., that occur so frequently in the M.H.G. court-epic poems since the time of Veldeke and which, very often, are found running but slightly modified through several of them. Of course, the French sources of many of these poems ought not to be overlooked. The following is intended as a small contribution to our knowledge of this subject.

The chief hero of Albrecht's poem is young Schionatulander, whose chivalrous deeds fill the Orient and Occident with his glory. Naturally, the poet has not failed to give us an accurate description of his equipment, which he does in the passage where the loving Sigune is sending away her knight for the precious rope, the *brackenseil* (T. 1210+): The harness is a gift of the valiant Gahmuret to whom it was presented by the *bâruc* of Baldac. Wolfram relates to us nothing concerning it in the first two books of his Parzival, but the inference which his imitator draws is not a difficult one. The rings of the harness (str. 1223) have been wrought in Assigarziunde out of steel from India* (cf. Wh. 356, 16-17 and T. 5598, 1-3, 3698, 5). From this same country renowned for its smithies, Schionatulander's sword Valzone comes (T. 1228 and 3482, 1-3). It is a present from the *bâruc* also, but the clever narration of its history which Albrecht gives us in str. 3482-86, is decidedly different from the history of a renowned sword Wolfram tells us of (Wh. 77, 24-78, 3). Schionatulander's spear, Duranz, has been wrought at Trois (T. 1230, 5, cf. 1324, 5, 1377, 5=P. 288, 16-18, cf. 271, 10; Wolfram's words *daz veste und daz*

zæhe, von *varwen* *daz wæhe* re-echo distinctly in T. 1230, 1-4). His horse Trakune (T. 1220, cf. 1255, 1) comes from Spain, a country, in Titurel, renowned above all others for its fine horses (see below, col. 142); it is compared with Prahange, the excellent horse of Terramer in Wolfram's Wh. (T. 1220, 6-7=Wh. 360, 13, etc.); the words which Albrecht uses here in enumerating the good qualities of this horse (T. 1220, 1-3) have been taken from P. 41, 1-3; cf. T. 1667, 6-7. 2992, 6-7. 6073, 5. Schionatulander wears the anchor, the old coat of arms of Gahmuret, his chivalrous educator and paternal friend, which he put on, when he left his native country in search of adventure, *der anker ist ein recken zil*, as Gahmuret said himself, when he again laid it aside upon receiving the lands of his father after the death of his elder brother (P. 99. 15), and since Schionatulander is a *recke* in the proper sense of the word, the anchor justly belongs to him. But to this is added the splendid crown, Sigune's present, which the poet amply describes (T. 1210-14). This crown is analogous to the ornament worn by Nöupatris of Orastegentesin in Wolfram's Wh. 22, 26-27, the young Nöupatris, like Schionatulander, having been sent out into the world by the woman he loves, whose *minne* he has to earn by heroic deeds.

Another favorite hero of our poet is Secureiz, the kind-hearted ruler of the rich gold-fields in the Far East. This figure is merely a copy of Wolfram's Feirefiz and, naturally, the description of his splendid armor (T. 2955-69) is but an imitation of that given by Wolfram in describing the costly equipage of Feirefiz (P. 735-736, 741); in details, as well, traits of similarity are not lacking: T. 2958: The shaft of the spear is made of *lignum von alôl des waldes* (=Wh. 375, 24. 379, 25); *von Yndia des stâles was din gleve*. This reference to the steel of India has been taken from Wirnt's *Wigalois*; cf. v. 4754 and Peiffer's note to v. 7381. Albrecht mentions the excellence of this steel, T. 1223, 6 (see above; H. is corrupt) 1284, 6 and 1339, 5. T. 2959: The banner attached to the spear is *von Tasmê ein pfelle* (cf. P. 736, 17-18, and further below). The symbol of Secureiz' coat of arms, the wonderful *ecidemon*, shines forth from this banner and waves upon the helmet of the hero (=P. 741, 15-20 and 736, 9-10).

Wolfram's account of the *ecidemon* and its wonderful power (P. 736, 11-14) is given by Albrecht in another part of his poem (T. 3311-112 =A.D. 24, 248-249); instead of this account here, Albrecht has added (T. 2960-61) an accurate description of the forged device upon Secureiz' helmet (compare with this the description of the *bracken* upon the helmet of Ekunat, T. 5800-5802, 5811. Both are very interesting as they show the character of such work at the poet's time. T. 2962: The helmet has been made from a stone called *atraxate* or *clarifunkel* (carbuncle), cf. P. 741, 12-14 and particularly Wh. 376, 29-377, 1: *Poydfus der künec unervorht/sin helm mit listen was geworht/âz dem steine antraxe* [atraxen and p, the form of Wolfram's Willehalm used by Albrecht]. T. 2963-64 are a digression which Albrecht makes concerning the nature of the carbuncle. T. 2965: The description of the mantel which was worn over the armor, the *wâpenroc*, is taken almost literally from P. 735, 23-30: *Sô hât alsohe blenke sin wâpenroc der tiureist gar ein ougenkrenke* (=P. 735, 23); *in worhten salomander in dem fiure* (=P. v. 24-27); *dârf gestrent der steine vil von tugende* (=P. v. 28-29), *daz drier kûnege rîche ir werdekeit an gelt niht wæren mugende* (cf. P. v. 15-22). T. 2966-68: The shield of Secureiz also answers to the description of that of Feirefiz (P. 741, 2-14). Both are made from *aspindaye*, a kind of wood, which will not burn (T. 2966=P. 741, 2-3). Albrecht adds, as a convincing proof of the excellent qualities of this wood, that Noah's ark, which even to-day still rests upon the top of Mount Sinai, had been built of *aspindaye*. The shield is covered completely with the most precious stones (T. 2967=P. 741, 6-10), while a carbuncle crowns the center, or *buckelhûs* (T. 2968=P. 741, 11-14). T. 2969: *halsperc, golzen, harsenier* are *lieht gelûtert golt von Arâbie* (cf. P. 17, 22, 23, 5, T. 945, 3, 972, 1-2).

There are still two other descriptions of armor in Albrecht's poem. That of the equipment of Orilus, Albrecht found in P. 261-262, and inserted in his account of Orilus' last struggle, T. 5797+(cf. particularly str. 5814, 5825, 5828). Orilus wears the dragon as an armorial emblem upon his shield and helmet, while many small dragons adorn his *kurst* and

the blanket of his horse. These small dragons are of gold—their eyes are rubies (T. 5814, 1-2=P. 262, 10-12, cf. T. 1363).—*Den helm mit dem trachen, den Trëbuket dô worhte* (T. 5825, 1-2=P. 261, 1; cf. T. 3698, 5).—*Diu plat von Hessen rîche* (T. 5828, 1=P. 261, 26, where we find the better reading *Sessân=Soissons*).—*Der halsperc von Anschowen* (T. 5828, 2=P. 261, 17, 20-21).

Finally, Agor's armor is described (T. 5598 and 5607-09): *Sîn helm was ûz golde von As-sigarziunde* (5598, see above, p. 6), *der schilt derselben koste*, both are covered with many precious stones.—5607: *kursit und roc der wâfen*, made from precious silk-stuffs (*pfelle*) of Tasmê (see below, col. 139) came from the celebrated treasury of Secundille, daughter of Secureiz and mighty queen of Tasmê and Tribalbot (=India). Concerning Secundille's *krâme* cf. especially Wh. 279 and P. 616-17. Wolfram relates to us in detail how this treasure had passed through the hands of Amfortas and Orgeluse, and finally into the power of the great necromancer Clinschor, while Clinschor, as Albrecht adds (T. 5597), had given it to Agors.

We have already said something concerning the coats-of-arms, which the heroes, whose armor Albrecht describes, wear upon their shields, banners and helmets. Let us now study this custom more closely, for Albrecht never neglects to tell us of his hero's coat-of-arms and war-cry (*krie*), although the rank of the warrior may be little above the ordinary, and we must not place too much credence in the words of our poet, when (T. 1829) he declares once for all to leave such descriptions to the *krûerer* (boys, who, at a tourney, ran before the knights calling out their *krie* and armorial emblems). Albrecht, with his predilection for descriptions of this character, is a forerunner of that armorial poetry which made them the chief object of its poems. We have already mentioned Schionatulander's anchor and crown, Orilus' dragon and the *ecidemon* of Secureiz, all of which were taken from Wolfram. The coat-of-arms, also, which Ackerin, the *bâruc* (caliph) of Baldac (Bagdad), wears upon his shield (T. 3645-46, 4132, 5) "*Kâhûn, the god riding on a griffin*" is the old coat-of-arms of the Saracen Kings who fought against Charle-

magne; for example, Terramer in Wolfram's Willehalm (cf. Wh. 441, 6-7, 12-18). Ackerin, however, wears them only on his shield, for his banner (*sturn vane*, T. 3641-43¹), bears the likeness of Gahmuret, who lost his life for the *bâruc*, and is worshipped as a god by the inhabitants of Baldac, as Wolfram relates in the second book of his Parzival (cf. particularly P. 107, 19-20).

Gaillet wears *den strûz sunder nest* upon his helmet (T. 4485+=P. 50, 6; 68, 7), Hardig *den halben grîfen* (T. 2597, 5=P. 68, 9). The symbol of the Grail, the turtledove (P. 540, 27; 474, 5-7; 792, 26) acts again as the coat-of-arms of Anfortas (T. 2088). The banner of Sabillus von Sabae, whom *minne* sent abroad, shows god Amor upon it (T. 3980+=Wh. 24, 4-7, where Wolfram relates the same thing of Nöupatris of Orastegentesîn [cf. Wh. 25, 14-18]). Here is a passage where Wolfram himself has drawn from Veldecke's description of the god Amor (cf. Eneit, v. 9910-47). Albrecht, without doubt, noticed this and was led to study this passage of the Eneit for himself, the proof of this lying in the fact that he has added to his own account a detail from Veldecke's description, which Wolfram has entirely ignored. Wolfram simply mentions one spear (*gêr*) and the quiver (*bûhse*) of Amor (Wh. 24, 6; 25, 15), while Albrecht omits the quiver but takes from Eneit the description of the two spears (*gêre*—he calls them *strâle*=arrows) of the little god, one being golden, the other leaden,² and hence producing very different effects. As regards this old fiction, which may be traced back to Ovid's Metamorphoses i, 468-713 (cf. Lichtenstein in *Zeitschrift f. deutsches Alt.* 27, Anzeiger 9, 23 note). T. 3982, 5-85 are a tedious moralizing correction of the vulgar explanation of the two spears.

Where Albrecht failed to find the armorial insignia of his hero in Wolfram, he created it himself. Thus Ekunat in Wolfram's second Titurel-fragment, receives the *bracken* with the famous *brackenseil*, which Clauditte, his

¹ In *diutsche was man sehende von goede ein schrift*, for Gahmuret is a Frenchman from Anschowe (Anjou).

² T. 3980, 7 correct *blicke* into *bli*, cf. Haupts *Zeitschrift f. d. Alt.* 13, 176.

³ "Eque sagitti fera prompsit duo tela phareta / Diversorum operum, fugat hoc, facit illud amorem. / Quod facit hamatum'st et cuspidis fulget acuta; / Quod fugat, obtusum'st et habet sub harundine plumbum."

mistress, sends him (cf.; for example, T. 4485-86, 5800+). Lucius, the Roman emperor, naturally, wears the eagle, the insignia of the Holy Roman Empire; and it is this fact alone, I believe, which makes Albrecht attribute to King Arthur the eagle cut in two (T. 1825-28; 1954; 2194, 2; 4483; 4644, 6-7). Is it possible to prove an older source for this coat-of-arms?—The example of Gahmuret, who, before Baldac, wore the chemise of his wife Herzeloyde as *zimiëre* (ornament of the helmet) (W. T. 81; P. 101, 9-13) is followed by some of Secureiz' knights (T. 4016, 4-7). Various kinds of strange *zimiëre* are enumerated by Albrecht as well as Wolfram (T. 3972-73 and Wh. 400, 24-401, 5).

Of the numerous war-cries (*krien*) which Albrecht mentions, the following have been taken from Wolfram: *Nantes* (Artus) T. 4494, 5; 4540, 4=P. 382, 12-13; *Munschoye-Tervigant*, the war-cry of Titurilone and his heathen adversaries (T. 115=Wh. 18, 28-19, 1); *florie Amor* (Anfortas) T. 2089, 1=*amor* P. 478, 30; *Tasmê, Tab-rurût* (Alexander, the vassal and messenger of Secundille, Secureiz' daughter) T. 4697, 1-2=P. 739, 24-25 [Feirefiz, the original of Secureiz]; *Samargone* (the princess of Persia) T. 3470, 4=Wh. 374, 18; *Cordes* (the king of Salenie) T. 4196, 3=Wh. 401, 29; imitating these examples, Albrecht himself has formed *Graswalt* and *Anschove* (Schionatulander) T. 4494, g, 4529, 1-2, 4699, 6, 4708, 3, etc.; *Dôlet* (Gaillet) T. 4497, 2; *Lalander* (Orilus) T. 4868, 1; *Huete der verte* (Ekunat) T. 4495, 3, taken from the fatal inscription upon the *brackenseil* (cf. T. 1845+; W. T. 143+).

In turning, now, to the description of renowned individual weapons, we have first to mention the two celebrated swords which Wolfram places in the hands of Parzival. The sword of the Grail, which Parzival accepted from Anfortas, the king of the Grail (P. 239, 18+), plays a very important part in Albrecht's poem, for it is only by the aid of this sword that Ekunat is enabled to overcome the powerful and furious Orilus de Lalander and thus avenge the death of Schionatulander, the chief hero of our poem. The good sword of Kahiefiez, which Parzival had won from Ither von Kahiefiez (P. 155-157), in Albrecht's narrative, still remains in Ither's hand, a much praised weapon (T. 3462, 5). When Parzival, however, gives

the sword of the Grail to Ekunat, as mentioned above, and retains the weaker sword of Kahiefiez, the exchange is a fortunate one, as Albrecht expressly states (T. 5760), for had he done otherwise, Feirefiz, his brother, would have been killed by the sword of the Grail (cf. combat between Parzival and Feirefiz, P. xv) and Schionatulander's death would not have been avenged.

The *ræringen lanzen von Orastegentesin* possess wonderful qualities, for when the heads have been broken off, the *trunzen* (splinters) of the shaft continue to cut (cf. P. 335, 21-23; 385, 6-7; Wh. 23, 22; 341, 19 and particularly 362, 21-26). Albrecht uses these spears (T. 3606, 5-7; 3921, 6-24, 4; 5699c 5-d (=A.D. 39, 207-08) and perhaps 1284, 5), but they are surpassed in usefulness by the lances of Arminzidore (T. 3269-72; 3989), which have no heads at all, but whose shafts, nevertheless, cut through the thickest steel-harness. What Albrecht tells us concerning the origin and growth of the wood for these spear-shafts, is but an embellishment of Wolfram's statement concerning the wood of Orastegentesin (P. 335, 23).

The *musical instruments of war* mentioned in Tituril have nearly all been taken from Wolfram's Willehalm, although the names of some of them may be found in works of an earlier date, for most of these terms appear in Albrecht's descriptions of the great battles between the inhabitants of Baldac and the Babylonians, which, even to the slightest detail, are but exaggerated copies of the Saracen battles described in Willehalm (cf. *Arbeit* page 64). The following is a complete list of these musical instruments of war, as they occur in Tituril. *bustne*: T. 843, 3; 1571, 6; 1578, 2; 1681, 2; 1807, 4; 1945, 4, etc., etc. (16 times); from Willehalm, but found in Nibelg. and Athis A. 3.

tambâr (often accompanied the *bustne*): T. 842, 7; 1578, 2; 1678, 2; 1681, 2, etc. (16 times); from Wh., but found in Eneit, v. 12963, and in Eraclius 4828.

pâke: T. 3991, 1; 4092, 1; from Wh. but of earlier origin.

trumbe: T. 1962a (=A.D. 15, 46) 1; cf. P. 571, 2, but earlier in Rulantsliet, Eneit, Nib., Gudrun.

rottumbes: T. 2786, 2; 3879, 2; 3907, 3; 3991,

2; 4017, 2; 4033, 5; 4049, 1; 4069, 6; 4092, 5=*rotumbes* in Wh., but always *rottu[m]-bumbes* where the manuscripts o.p. have it so written—another argument for the opinion that the copy of Willehalm which Albrecht used was of the o.p. class (cf. *Arbeit*, page 59 (Algoes) and above, col. 132 of this article). This instrument is found also in Lohengrin 4573 and Landgraf Ludwig's Kreuzfahrt 1382 (*rotumbel*). Both of these men were of Wolfram's school and came before the time of Albrecht. A detailed description of the *rottubumbes* (a large kettledrum) is found in T. 3879-80.

runel (a bell attached to the *rottubumbes*): T. 3880, 6=Wh. 382, 15.

floitieren: T. 4092, 2. The entire passage (T. 4091-93) is but a copy of Wh. 40, 1-7 to which Albrecht has added, for Wolfram enumerates only (*von*) *businen* (*dōze*), *pūken*, *tambāren* (*schal*), while Albrecht includes *vil floitieren*. This expression occurs in Wh. 34, 6 in combination with the same instruments enumerated above—also P. 511, 27: (*da hært ir . . .*) *tambāren*, *floitieren* (cf. Nib. 1456, 1); 764, 27: (*man hört dā*) *pusinen*, *tambārn*, *floitieru*, *stūven*; 63, 8: *der don* (of the trombones and drums) *iedoch gemischet wart mit floytieren*. Is it necessary in every case to read *floitieren* as an infinitive? Or may we admit of a noun *diu floitiere*, as the name of an instrument?

We find a parallel case in *schantieren* T. 2786, 2: *Busine und tambāre, schantieren, rottubumbes* are all genitives depending upon *het er sich gewarnet* in the preceding strophe. Hence *schantieren* here cannot be a verb, as the *Mhd. Wörterbuch* ii,² and *Lexer* ii say. They failed to perceive the construction of the sentence, as the following literal translation will prove:

"The *bāruc* (wishing to receive Schionatulander with as much pompousness as possible) had provided himself with trombones, drums, *singing* (?) and *rottubumbes*."

We hear nothing afterwards concerning a performance of singers, although Albrecht describes at length (T. 2793-98) the skillful dancing and nimble movements of a hundred girls before Schionatulander. Hence we must admit

the existence of an instrument called *diu schantiere*, named so, perhaps, on account of the resemblance between its tone and the human voice, and in this case, *diu floitiere* also wins probability. The *schantiere* does not appear in Wolfram; *diu heidensche phife* is also lacking, T. 2183, 2 and 1962^a (=A.D. 15, 46) 2; cf. *Rulantsliet* 272, 13 and *Eneit*.

I add below, a list of the quieter musical instruments of peace, which are to be found in Albrecht's poem. These the poet himself, in one passage, has contrasted with the harsher military instruments, while twitting the ladies because of their refusal to view the tournament of the knights and their preference for dancing:

"weder mit tambār noch mit bustne/wolten sich die frouwen lān betāren, / Videln, herpfen, rotten / und ander sūeze dōne sie wolten hören." (M. 1807, 4-7).

herpfe=also T. 412, 2; 6078, 5 and *rotte*: 4541, 4; 5151, 4; 6078, 5.

zimbal: T. 356, 7; 6078, 5. Mlb. 23, 2.

psaltōrie: Mlb. 23, 2; cf. Turlin's *Krōne* v. 22103.

citorie (from the Lat. *cithara*): Mlb. 23, 2. T. 5151, 4; 6078, 5; cf. Hagen iii, 150^a: *tambur, zitl und orgel klank* Rreinfried, Bartsch ed., v. 23294 (*Lexer* iii, 1140).

An abundant supply of the rarest and most precious cloths and stuffs was indispensable to a poet of Albrecht's time and school. The more gorgeous the ladies and knights of his poem were made to appear, the more honor the poet obtained for himself. To us, this tendency of the epic poets of the time is of great interest, for it enables us to become familiar with the customs and fashions of the knightly circles as well as those of the public at large. There is much, however, which must be considered simply the fantastical descriptions of the poets.

I give below, arranged in alphabetical order, a complete list of the cloths and stuffs, mentioned in Titurel, with a short note concerning the origin of each.

achmardīn, a green silk from Arabia, first mentioned by Wolfram, cf. T. 14, 23; 36, 29; 71, 26; 235, 20; 810, 11.—T. 962, 4; 1504, 4; 2301, 2; 2308, 5; 3326, 5; 3330^a (A.D. 24, 274) 6; 3723, 2; 5790, 2 (*akmardente: Adrybente*). Albrecht, with one exception, al-

ways places this word in the rhyme.

baldikîn: T. 1418, 4; 1504, 5; 2301, 4; 2786, 7; 4412, 4; not found in Wolfram's poems, but cf. Eneit 12941. Gudrun 301, 3.

blât: T. 1250, 1: *Ûz plât siden wolgevar . . . von Lunders einen borten klâr*; Sigune's *borte von Lunders* here was copied from Alyze's *gürtel von Lunders* Wh. 154, 26, although it somewhat resembles another passage in Wolfram, P. 313, 10-11: *von Lunders ein pfæwin huot, gefurriert mit einem blât* where *Lunders* and *blât* appear in the same connection. Wolfram's form of this word (*blât*), confirmed by the rhyme here and in P. 235, 10, occurs also in the Rulantsliet 59, 4, Eneit 1255, Herbort 10508, Türh. Wh. 99b. Albrecht's form (*blât*) is found in Wigalois 2406, Gottfried's Tristan 15203, 18152, Flore 1547, 5442, 5487, 6958, Krône often, Stricker's Karl 25a. Cf. Weinhold's *Deutsche Frauen*, p. 423.

hermîn: T. 1418, 6; 1504, 2; cf. Eneit, Nib., Parz.

palmât: T. 1221, 3; 3214, 4; 3535, 2 (used always as a smooth, protecting layer between the body and iron harness or coverture) from Wolfram. According to Schulz *Höfisches Leben*², i, 332, it derives its name from the isle of Palma, one of the Balearian group.

pfelle[/]: a general term for a precious silkstuff, found in all the epic poems of chivalry. Albrecht forms the participle *überpfellet*, T. 3378, 7, cf. Lohengrin 2356.

poufemin: the most precious stuff of Albrecht's collection. Only the richest of the royalty wear it; for example, Urrepanse, bearer of the Grail (T. 1767, 3); the wife of the *bâruc* of Baldac (T. 2805, 3); the kings of Marroch (T. 2302, 3; 2306, 6; 2312, 2) and Schionatulander (T. 2806, 2), who receives the precious stuff as a present from the *bâruc* himself (cf. T. 1657+). This *poufemin* (the forms *poufemie* and *poufemanse* occur in T. 1665, 6 and 1767, 3) without doubt can be identified with the *pfellel pōfâz*, whose radiant brightness Wolfram never tires of extolling: Wh. 364, 21-30 and 367, 26-27; cf. Schulz, *Höfisches Leben*², i, 341.

purper: T. 1418, 3; *purpervar*: 340, 6.

rōsât: T. 1418, 4; cf. Wigalois 74, 4.

samît: T. 334, 1; 1221, 4; 1418, 3; 3219, 4; 3419, 1; 3841, 7; 4482, 6; 4484, 7; 4625, 5; *samere* (*kamere*) T. 3326, 3 seems to be a form related to this word.

saranthasmt: T. 2301, 5; 2306, 4. This word is first found in Heinrich von Veldeke's Eneit 9310, but Albrecht follows Wolfram's odd interpretation, given in P. 629, 17-27, and writes *tasmê disarande*, T. 2306, 4. Wolfram tells us that the word *saranthasmt* is derived from the name of the learned master Sârant, who first manufactured this precious stuff at *Thasmê*, the fabled capital of the Far East. A stricter philological explanation of the word has been given by T. Lichtenstein in the *Zeitschrift f. d. Alt.* 27, 302. Lichtenstein derives the word from the Greek ἐξαρντισμός, like *samît* from ἐξαρντος; the *a* in *-asmt* is explained as the result of analogy with *drianthasmt* (Eneit 9309)=*pallium tricontasinum* from the Greek Τριακοντάσημος. Cf. also Schulz, i, 260.

schamelât, cloth made of camel's hair: T. 1418, 5.

side: Albrecht does not mention silk among the stuffs which his heroes wear; he uses the word only in the negative, and it has the meaning of a thread of spun silk denoting something very small, as in *nicht ein siden breit, nicht einer siden grôz, nicht gein einer siden*. I have noted sixteen similiar instances, cf. T. 135, 4; 339, 4; 403, 7; 639, 4; etc., etc.

timît: T. 1418, 4; cf. Wh. 125, 20; Eneit 12938, 9302, Trist. 11124, Wigal. 2233, 3906, Krone 732.

zager, one of the thinner kinds of leather (chagrin): T. 4094, 5: *sich rimpsen als ein Ungriſch zager wæhe*, where the word and comparison have been taken from P. 184, 14; *zager* is lacking in Lexer, but see MHD. *Wörterbuch* iii, 840b.

zendâl: T. 1418, 7; 1677, 3 (from Wh. 96, 17); 1717, 3; cf. P. 59, 6; 64, 30; 19, 1. 301, 29; 579, 23; 377, 30; Erec 377; Weinhold, *Deutsche Frauen*, p. 425.

zielât: T. 1418, 3; 2301, 5; 2800, 1; 2801, 1; 2802, 6; 3378, 7; 3642, 1; 3723, 5; 3725, 1; cf. Lanz. 8484; Tristan 11106; Türh. Wh.

125^a; *ciclas* (: *was*) Kröne 13089, *sigelât*: Erec 1954.
zobel: T. 720, 2; 1418, 6; found in OHG., cf. Graff 5, 580.

Albrecht deviates from Wolfram in enumerating but a few of the places from which these precious cloths come: *pfelle* from *Tasmê*: T. 1108, 5; 2959, 3; 5607, 6; cf. P. 736, 17 and *saranthasmê* above, *pfelle von Arabie*: T. 4781, 3=P. 228, 3; 235, 9; 736, 17. *Ungersch zagor* (see above). Sigune's girdle is a *borte von Lunders* (T. 1250, 3), as was Alyze's (Wh. 154, 26); cf. T. 5583^a [=A.D. 39, 74] 2: *ein horn geworht zu Lunders, Borte von Almarine*: T. 1211, 1; cf. *Zeitschrift f. d. Alt.* 5, 425, where the question is raised concerning Rulantsliet 260, 5; *in almerischer siden*=Stricker's Karl 117^b: *von Almerischer siden*; Almarine=Almeria in Spain. Of most importance, perhaps, is the origin of the snow-white *pfelle*, which the salamanders were said to weave in the fire inside mount Agremuntia. Wolfram gives us an account of them, P. 735, 24-27, cf. 790, 22; 812, 21; Wh. 366, 4-5; W. Tit. 121, 4. Quite a little is to be found in T. 945, 5; 1659, 5; 1665, 5; 2066, 4-7; 2965, 4; 3491, 7-3492. In T. 6064, 3-6069 Albrecht gives us a very accurate description of how these salamanders are caught; a similar account does not occur in Wolfram's writings, nor in the description which Albrecht gives of the land of Priest John, commencing with strophe 6030. Compare, however, Wigal. 191, 11-22; and Weinhold's *Deutsche Frauen*, p. 421, note 5.

The collection of precious spices T. 514^a (=A.D. 5, 40) printed in v. d. Hagen's *Germania*, vol. v, and by Zarncke in his *Graltempel*, is, in the main, a repetition of P. 789, 26-29 and Wh. 451, 21-22. When the ship of the Grail, on her way to India, passes certain morasses, a deadly vapor arises from them which, however, is dispelled by burning *albê* (*davon so wart der böse luft zutrennet* T. 6009); *lign albê* also is burned upon the chimneys of the Grail castle in order to destroy the bad odor of Anfortas' wound (P. 230, 10-11). The dead body of Schoysiane is *gearomâtet und gebalsmet*, W. Tit. 21, 2; this phrase Albrecht repeats T. 438, 1-2; 960, 1-2; 5962a

(=A.D. 40, 194) 1-2. Its source is Eneit 8249-50.

Wolfram, in describing Parzival's first entrance and meal in the castle of the Grail, tells us (P. 238, 8-17), that the Grail has the power to furnish all kinds of meats for its servants; Albrecht, upon a similar occasion (T. 599-599a, =A.D. 6, 33 printed in v. d. Hagen's *Germania*, vol. v), specifies these meats, giving a long list of strange and partly unintelligible words, which have been much corrupted in the sources handed down to us. The names of a few of these meats have been taken from Wh. 134, 9-14 where Wolfram has enumerated some of the more choice varieties. After the battle before the walls of Patelamunt the first meat served the exhausted Schionatulander is *pitmansier* (T. 2615, 16); compare this with the same situation in Wh. 103, 24, where the meat is called *petit mangeiz*. The form *pitmansier* also occurs; cf. Lexer ii, also compare T. 6117, 6: *ez si mōraz, kipper* (kinds of wine) with Wh. 448, 7-8; cf. P. 239, 1; 244, 13; Wh. 177, 5.

The finest horses, as Albrecht states on several occasions, come from Spain: T. 1220, 1; 1324, 5; 1565, 2; 3421, 2; 3435, 5; 4065, 1; 5624, 1; cf. P. 400, 4 (Tristan 9215; Mai 109, 27). Only those of Tabrunit are equally spirited: T. 3431, 1-4; 1667, 1; cf. P. 398, 16-17. Albrecht's description of an excellent horse, T. 1220 (cf. 1667, 6-7; 2992, 6-7; 6073, 5) agrees literally with that in P. 40, 30-41, 3.

A detailed description of the fatal *bracken*, whose rope causes the many fights and final downfall of Schionatulander is given in T. 1151, 1-5. This strophe, however, occurs only in recension i of the manuscripts of Titurel, to which H. (=Hahn's edition) belongs. Recension ii, whose representative is A.D., gives a similar strophe 11, 93 (=H. 1432a). Here, as often happens (cf. Zarncke, *Graltempel*), recension ii gives the better reading: the description of the dog is more accurate and agrees better with the similar descriptions in Eneit and Wigalois, which without doubt served as models for Albrecht's account.

I insert here the strophe as found in A.D. which has, up to this time, never been placed in print:

*Der bracke rot zynober var/ an seyten was der ainen,
die ander sam ain hermel gar; /kol schwartz an haubt auf
rücke, wadel und baynen;
die fússe blanck das maul und auch die stirne;
brust weit, satthalp?, die murre tieff, augen
gross, oren lang, brait zû dem hirne.*

Such a fantastical description was peculiarly adapted to enchant an audience of the time of chivalry and particularly the ladies who were very fond of these little variegated dogs. It is probably for this reason that Veldecke inserted a similar description of such a dog in his poem. Dido's *bracke* (Eneit 1766-75) is an example of this species; it has one red and one black ear, its nose is black but the rest of its body is as white as ermine. Another instance of this fashion is the horse of Camilla (Eneit 5241+). The mane and left ear of this fine animal are white as snow, the right ear and neck raven-black; the head, one leg and one shoulder red; the other shoulder and legs are fallow; one zofe is dapple-grey, the other colored like the leopard, while the tail is uniformly black. Wolfram has given us no such descriptions, but Wirnt in his Wigalois has copied both passages of the Eneit: the little dog of Jeschute, Wigal. 2207-12 (=col. 60, 23-28 of Pfeiffer's ed.), has one fallow ear, while the other is red as blood; the rest of the body is white. The horse which Wirnt describes, Wig. 2543-52 (=col. 68, 40-69, 8), has its left ear and mane as red as cinnabar; the right ear black; a black stripe running along its back; the tail fallow, while the rest of its body is a pure white. Albrecht has followed Wirnt's example in the description of his *bracken*, which furnishes us with another very good illustration of a description, but slightly varied, passing through a number of epic poems since the time of Veldecke.⁴

The inscription upon the fatal *brackenseil* (rope by which the dog was led), concerning which Wolfram has said but little (W. Tit. 143-153), has been enlarged by Albrecht into a good-sized, independent, didactic poem, T. 1837-1890. The learned poet, finally, plainly forgets that he is describing the inscription upon the *brackenseil*, for even a much longer rope

would not admit of such an extensive production.

Albrecht twice carefully describes to us a magnificent tomb. What he relates (T. 964-973) concerning the coffin and tomb of Gahmuret at Baldac goes back, without doubt, to Wolfram's short account in P. 107; but Albrecht has greatly enlarged this account with material taken from the Eneit's profuse descriptions of the tombs of Pallas (En. 8273-8408) and Kämille (En. 9385-9574). Even as these passages in the Eneit served Wolfram as a source for his account, so Wolfram and the Eneit combined gave Wirnt his description of the tomb of Jesute, Wigal. 8228-8324. The account of the funeral procession found in the verses just preceding those of the cited passage (T. 960-963) rests upon descriptions in the Eneit:

T. 960, 1-2 = En. 8248-49; but cf. also W. Tit. 21, 2 (see above, col. 141) and P. 107, 5.

T. 960, 3-7: a very white silk cloth is brought with which to wrap the body, cf. En. 7990-92 and 9300-01.

T. 961, 1-2: the laces tied about the body are very costly, cf. En. 7988-89 and 9298-99.

T. 961, 5-7: the bier is made of ivory—the cover of gold, inlaid with precious stones = En. 7983-87, cf. 9294-97.

T. 962, 1-2: the body is laid upon the bier = En. 7993-95.

T. 962, 3-4: the body is covered with a very expensive cloth = En. 7996-99; 9310-13. But T. 962, 5-7 = P. 236, 1-4, where six tall glasses filled with burning balsam are carried before the Grail. Wolfram obtained his idea of these burning balsam-lamps from the Eneit 8350+ and 9511+.

T. 963: six kings carry the body of Gahmuret from the battle-field; his chaplain (cf. P. 106, 21) precedes the procession; many noble Saracens follow bewailing the death of the hero (= P. 108, 22-23).

T. 964: the coffin is made from a ruby, profusely ornamented with gold and precious stones = P. 107, 1-4; 7-8, where Wolfram

⁴ Behaghel in the introduction to his edition of the Eneit, p. ccxxiii refers to the Alexanderlied 158, a poem older than those of Veldecke, where the poet has ascribed different colors to corresponding parts of the body.

more accurately states that the ruby was the cover of the coffin. Albrecht adds in his description that this magnificent coffin had originally been made for the *bâruc* himself. This idea was taken from the Eneit 8264-72.

- T. 966: the description of the burial-vault is very short and somewhat obscure. There are four golden columns, richly adorned with precious stones, upon which the vault rests; the knobs (of the columns?) are of chrystal. Compare with the lengthy descriptions in the Eneit 8273-8301 and 9413-9481; also that of the tomb of Secureiz in the Titurel (see below, col. 146).
- T. 967, 1-3: a wall of marble surrounds the coffin—En. 9416-17; Albrecht adds as an original suggestion that within this wall was a beautiful garden containing many rare trees and flowers.
- T. 972: three crowns of gold from Arabî are placed at the hero's head; his helmet is laid under the cross and the epitaph is carved upon it—P. 107, 9-15; 29-108, 1. The words of this epitaph, so carefully given by Wolfram (P. 106, 29-108, 30), are not found in Albrecht's account.

The tomb of Gahmuret is again mentioned in T. 4318-20: in this account, the *bâruc* allows the Christian kings and princes of Schionatulander's retinue, who had fallen in the great battles against the Eabylonians, to be buried near the body of Gahmuret; here Albrecht again refers to the wall of marble (4319, 3-4), the ornaments of gold and precious stones (4317, 4-7), and the garden with its valuable trees and flowers.

Let us add, in this connection, the description of another mausoleum found in Titurel; namely, that of Secureiz T. 4815-30. Albrecht, apparently, intends to surpass all his other efforts in describing the magnificence and splendor of this tomb, for Secureiz, with the exception of the kings of the Grail, was the richest among men. No direct source for Albrecht's description has been found, but, as in the previous case, much of his material has been taken from the two passages of the Eneit mentioned above; T. 4816: the ground-floor of the building is *ein garle, rotunde sam ein schibe*—En. 9417, cf. 8278.

T. 4817-20: this garden was surrounded by a

wall three fathoms high and crowned with golden ornaments, shaped like acorns; the wall itself is made entirely of precious stones, held together by golden rivets and golden mortar. This same kind of golden mortar was also used at the palace of Priest John (T. 6147, 5-7). In this latter instance Albrecht obtained his information from the so-called "epistle of Priest John" [cf. *Arbeit*, pages 101 and 104; also Zarncke's edition of the Latin epistle, in *Leipziger Sitzungsberichte, philol.-hist. Classe.*, vol. vii, pages 909-934].

In the corresponding passages, T. 967, 1-3 and Eneit 9416, the wall is composed of marble.

- T. 4821-24: the space enclosed by the wall is filled with beautiful trees and flowers; cf. T. 967, 4-7. Albrecht dwells at length upon the description of this garden, which (as was stated above) is an original idea of his own.
- T. 4825-26: the mausoleum was built in the center of the garden. Its form is that of a huge vault; the substructure is composed of columns of different kinds of stone, richly ornamented with sculpturing; the vault itself rests upon very costly pillars of different colors; its ceiling is composed entirely of sapphires intermingled with carbuncles, like the vault of that magnificent temple of the Grail, which Albrecht describes in T. 311+ (cf. particularly str. 353). The poet himself refers to this latter description in T. 4826, 4.

The description of the mausoleum of Secureiz is quite short and incomplete, but the little he has given us proves that his model must have been the elaborate building which Veldecke has described to us with such detail (En. 9413+); namely, the tomb of Kamille. Compare also the short descriptions of T. 966 and En. 8273+.

- T. 4827-28: under the vault's cupola stand three sarcophagi, the first of *krisolitrir*, the second of ruby (cf. T. 964), Gahmuret's sarcophagus, and the third of smaragd, which has been prepared for Secureiz. Albrecht enumerates three sarcophagi because the bodies of the father and grandfather of Secureiz have already been deposited in the vault. Similar examples of

tombs constructed from precious stones are those of Pallas (En. 8302-05: *ein prasin græne*), of Kamille (En. 9482-85: *ein däre calcidônje, dar op lach ein sardonje*) and of Gahmuret (T. 964, see above, col. 145). It is a striking coincidence that this same combination of precious stones found in Albrecht's description occurs, in another connection, in the Eneit: (9471-72) *van smaragden ende van rubtnen, van crisolîten*, etc.

T. 4828: All the sarcophagi have moveable lids and are lighted by balsam-lamps; cf. En. 8350-57; 9514-20; Wigal. 8295-99; and above, col. 145, T. 962, 5-7.

We must also add here Albrecht's lengthy description of the temple of the Grail (T. 311-415), which, at all times, has attracted the attention of antiquarians, as the numerous editions of this part of the Titurels show.

Even Zarncke, however, has failed to discover the sources of Albrecht's description and it would be a very difficult and tedious task to fully answer the question. It may be plausibly conjectured, however, from what we have already observed of Albrecht's methods of description, that this account was not taken from any single source, but is rather a compilation drawn from a number of different sources.

The magnificent tent, whic Gahmuret received from Balakane (cf. P. 22, 17-18; 52, 25-53, 10; 61, 8-17; 62, 18-24; 64, 13-17) is mentioned by Albrecht T. 1580, 6-7. The pavilions of the Babylonian kings (T. 3323-31) are exaggerated accounts of such tents, descriptions of which are found in several of the epic poems of that time (cf. Eneit 9208+; Lanzelot; Erec 8900+). Even Veldecke in describing Eneas' tent, says: "*et stont, dâ man et verre sach, als et ein torn wære*" (En. 9214-15) and "*et stont alse ein mûre*" (En. 9233); the inhabitants of the besieged city of Laurente believe it to be a real castle and are frightened at the power of Eneas, who can erect such a strong fortification in one night (En. 9259-71). This

same idea has been used by Albrecht and the camp of the Babylonian brothers is a witness to the immense wealth of their land. It is a city in itself, with gates, walls, towers and pinnacles, in imitation of the capital Babylon. The pavilions of the kings are veritable palaces, with *vil tûrn, witer kamere von grünen acmardinen; üzerhalb von sammere . . .*; *die knöpfe lieht karfunkel* (cf. En. 9224-27: *dat getelt was tweire varen, tweire hande samit*, but the knob is of gold, with a golden eagle upon it). The two brothers have a suitable palace, richest of all, in the center of which is the shrine of their gods.

This camp of the Babylonians, however, is surpassed in sumptuousness by that of Secureiz. It is called Tasmê after the capital of his kingdom (T. 3333-50). The twenty kings, subjects of Secureiz, have each their *sunderpalas*. These palaces, with their towers and roofs, are so covered with gold and precious stones, that they illuminate the night as brightly as do the stars. A net of pure gold, two fathoms high, surrounds Tasmê, the rings of the net hanging from golden poles.

This fantastical picture has already shown us one of Albrecht's numerous descriptions of the wonderful treasures and curiosities of the Far East. He dwells especially upon the immeasurable wealth of these far-away countries. They are the kingdoms of his hero Secureiz, who unites in his person the riches of Secundille in Wolfram's Parzival, of Poydjus of Grifâne and Friende in Willehalm (cf. *Arbeit*, p. 63-64). In a like manner, the mountains of pure gold (T. 2949) and the rivers lined with gold instead of gravel (T. 2950) are taken from Wh. 377, 12-23. There is still one other passage of the Titurel, where Albrecht has given us a description of these lands; namely, in the long report which Prince Alexander of India makes to his conqueror Schionatulander (T. 4790-65). He first describes the inexhaustible fertility of his own country and its production of plants and animals (T. 4760-61, 2); the gold which the people possess in such large quantities does not come from the soil of India, however, but is brought there in wagons drawn by griffins (accurately described in T. 4757-59; cf. *Arbeit*, p. 77+) from the fields of Tabrunit, Tasmê and Friende, the lands, which accord-

5 Sulpice Boissérée in *Abhandl'gn der Kgl. Bayer. Akademie d. Wissensch., philol. hist. Classe*, vol. i (1834), page 307-392. 2. E. Droysen, *Der Tempel des heil. Gral*, etc., Programm of the gymnasium of Krotoschin 1871, one part. 3. Zarncke, *Der Graltempel*, etc., in *Abhandl'gn der Sachs. Gesellschaft der Wissensch., philol.-hist. Classe*, vol. vii (1879), pages 375-554.

ing to Wolfram and Albrecht, are the possessions of Secureiz. As the soil of these three districts is entirely of gold, seed grows but slowly in it, and the inhabitants are glad to have the foreigner carry the useless stuff away.

Another account, telling how gold was obtained from the Far East, is given by Wolfram in P. 71, 17-27. Mount Kaukasas, which Wolfram speaks of in this passage, is of course not the European, but the Indian mountain of this name (the Hindukusch). There the golden soil is gathered up by griffins who preserve and watch over it even to the present day. Some, however, is obtained by the Arabs who visit the griffins and *mit listen*, as Wolfram says, know how to entice from them their treasure. This is of the finest kind. Wolfram's account does not correspond to Albrecht's description mentioned above which undoubtedly must have been derived from another source. In T. 3346-48, Albrecht has apparently endeavored to harmonize both accounts, explaining the discrepancies as the natural results of the time which has elapsed between the two descriptions. He begins with a strong invective against those who would doubt the veracity of his strange and wonderful statements (T. 3341, 3-42). These gold-lands still exist, he continues, but for many years they have been occupied by griffins, who have killed all the people who lived there. These strange monsters gather up the pieces of gold, carry them to Mount Kaukasas and place them upon the sea-shore, where they are exchanged for sea-cows and other worthless animals. This statement of Albrecht's is, of course, quite arbitrary, but it furnishes a good example of the method which this learned poet used in combining two contradictory descriptions, in order that neither might be lost.

Albrecht again mentions the mountains of Kaukasas as a rich possession in a comparison, T. 1389, 4;—the *golt von Arabt* (from P. 17, 22; cf. 23, 2) occurs in T. 945, 3; 972, 1-2; 2969, 5; *golt der kriechen*: T. 2581, 5; cf. P. 563, 7 and oftener in certain mediæval poems.

Among the wonders of the Orient are yet to be mentioned the *hürninen* (horny people) *von kanjas*, who were placed in the ninth section of the Babylonian army, T. 3311c-3320 (=A.D. 24, 251-63). Albrecht has taken them from Wh. 35, 3-36, 4.

T. 3311c=Wh. 35, 13 (cf. 395, 23) their skin is formed of a greenish colored horn.

T. 3317, 7=Wh. 35, 14-17: the human voice has been perverted by them into a beastly roar.

T. 3318=Wh. 35, 18-22 (395, 24): they fight very skilfully with steel-clubs.

Albrecht has given us a very accurate account of their origin T. 3311c-17 (=A.D. 24, 251-60); this story, into which he has woven a theme from the *Siegfriedsage*, is on the whole but a variation of P. 518, where Wolfram, after a description of Malcreature (who is a native of Ganjos also) narrates to us the origin of all human monsters.

Differing from these *hürninen von kanjas*, is that invention of Albrecht's—the fog-men *von der wilden monte* (T. 3134-36 and 4116-17). Their skin is the color of fog; their voices are a beastly *geu, geu*; they shoot with bows—whose arrows penetrate even the thickest armor (compare perhaps with Wh. 84, 14-16); they run so swiftly that only the birds can escape from them=Wh. 35, 23-28 [395, 16] where this quality is ascribed to the horny men from Kanjas. The name of the country of these fog-men is taken from Wh. 36, 18; 84, 14.

The picture which has passed before our eyes has certainly been a variegated one, but it may serve to give some little idea of the rich field for investigation, which the "Younger Tituel" offers to the student of mediæval realia.

CONRAD BORCHLING.

Göttingen.

THE FOURTH ANNUAL MEETING
OF THE CENTRAL DIVISION OF
THE MODERN LANGUAGE
ASSOCIATION OF
AMERICA.

It had been the hope of the Central Division in going beyond the Missouri River for its fourth annual meeting to reach a large constituency from its western territory, without sacrificing the presence of eastern members. But *l'homme propose et Dieu dispose*. Contrary to expectation, almost contrary to belief, most of the eastern members were present only in spirit. The University of Chicago